

HAUNTED DIGITAL MAGAZINE PRESENTS

AFTER DARK

THE
SLASHER
ISSUE



**MJ DIXON'S
SLASHER HOUSE
MATT FARNSWORTH'S
THE ORPHAN KILLER
UWE BOLL
RUGGERO DEODATC
RICHARD CONNOR
THE PROFANE EXHIBIT
ABRAHAM LINCOLN
VAMPIRE HUNTER
ABC'S OF DEATH
AND MORE...**

**THE ORPHAN KILLER
UNLEASHED**



**DEBBIE ROCHON
SOPHIA DISGRACE
JESSICA MESSENGER
MARK KERMODE
DJ KOS
RICHARD COYLE
COLLETTE VON TORA
TWISTED PIX
SCOTT HENDERSON
AND MORE...**

"I'VE SEEN ENOUGH HORROR MOVIES TO KNOW THAT ANY WEIRDO WEARING A MASK IS NEVER FRIENDLY."

HAUNTED AFTER DARK 3



8 DIXON OF
SHOCK SCREAM

34 HENDERSON'S HORROR &
PARANORMAL PHOTOGRAPHY

49 FRIDAY 13th
Featurette

CLASSIC HORROR
24 CHRONICLES

ABC's OF DEATH
36 Featurette

53 DANI THOMPSON'S
DEADLIER DIARY

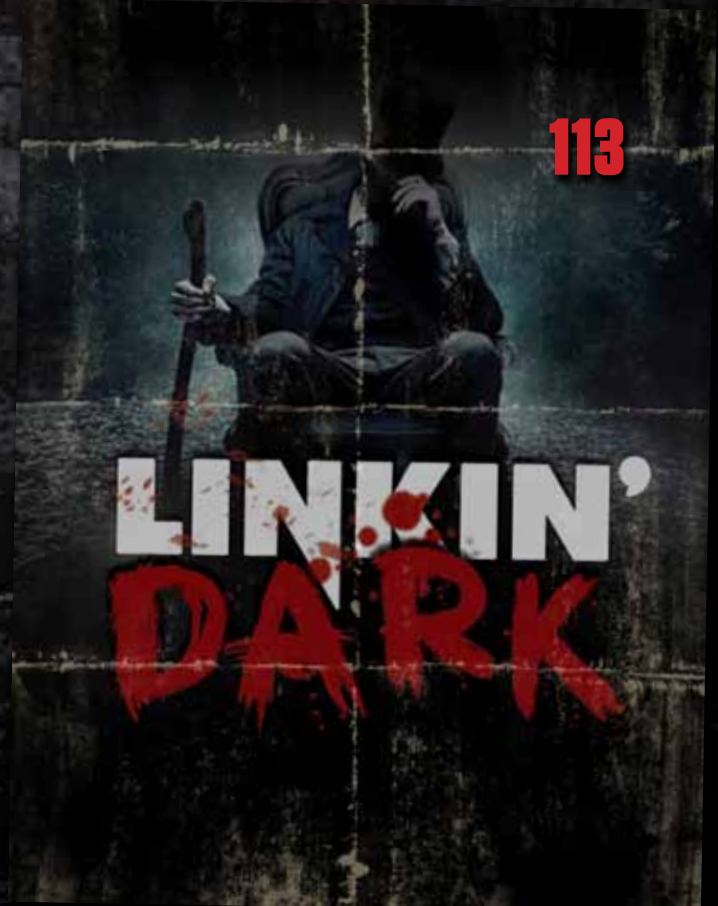
29 SO WHO THE FUCK
IS RICHARD COYLE

INTERVIEW WITH
39 UWE BOLL

57 CVT'S
JOURNAL

DEAD GOOD PUBLISHING LTD Company No. 08446465

THE SLASHER ISSUE



76 THE
MESSENGER

100 THE ABOMINABLE
MR BAYBUT

136 TWISTED PIX
Phototutorial

79 CLUB ANTICHRIST:
Beware of the Wanky Men

102 RUGGERO
DEODATO

142 CANNIBAL
HOLOCAUST

88 DJ KOS

131 DEBBIE ROCHON
THE QUEEN OF HORROR

160 RICHARD CONNOR
INTERVIEW

ENQUIRIES CONTACT: paul@hauntedmagazine.co.uk

SLASH SLASH



Aaaaaa!
Saviour of the
Horror Film

Seeing that we've called this issue of Haunted: After Dark "the slasher issue" we thought wouldn't it be nice to have a feature all about the slasher film, so please hold your imaginary trumpets in the air and make a trumpet like sound into one hand whilst wiggling three of the fingers on the other hand up and down and introduce our next feature

A **slasher film** is a subgenre of horror film, and at times thriller, typically involving a mysterious psychopathic killer stalking and killing a sequence of victims usually in a graphically violent manner, often with a cutting tool such as a knife or axe. Although the term “slasher” may be used as a generic term for any horror movie involving graphic acts of murder, the slasher as a genre has its own set of characteristics which set it apart from related genres like the splatter film.

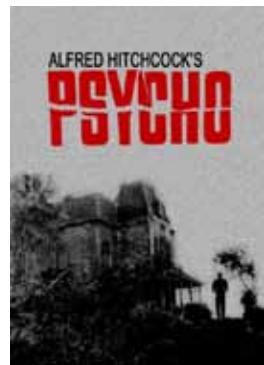
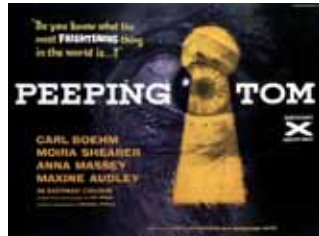
Origins and influences

Forerunners



Possibly the earliest slasher-type film is *Thirteen Women* (1932), which tells the story of an old college sorority whose former members are set against one another by a vengeful peer, seeking penance for the prejudice they bestowed on her because of her mixed race heritage. Another film influential to the subgenre is Michael Powell's *Peeping Tom* (1960). The film's plot

centers on a man who kills women while using a portable movie camera to record their dying expressions. The film was immensely controversial when first released; critics called it misogynistic (as would critics condemn the



slasher films during its golden age). Alfred Hitchcock's *Psycho* (1960), released three months after *Peeping Tom*, and is often seen as an important forerunner to the genre. Even though the villain's body count is only two, the film's “whodunit” plot structure, knife-wielding and mentally disturbed killer, twist ending and ‘stalking’ camera technique proved influential on films to come. Another early pioneer of the subgenre is director Francis Ford Coppola's controversial 1963 film *Dementia 13*, which was rushed into production following *Psycho*'s success at the box office.

The “splatter film”

Herschell Gordon Lewis, the self-proclaimed “godfather of gore”, created the splatter



film in 1963 with the release of *Blood Feast*. *Blood Feast* differed from its genre contemporaries in that it featured a character stalking and mutilating a series of beautiful women as well as featuring a previously-unseen level of blood and gore. Lewis went on to use this successful “gore movie” formula in later movies such as *Two Thousand Maniacs!* (1964), *Color Me Blood Red* (1965) and *The Gruesome Twosome* (1967).

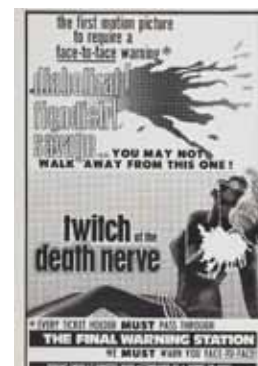


The Italian “giallo”

A significant influence on the slasher subgenre was the Italian giallo film genre. These films typically featured mysterious killers, driving soundtracks and unusually explicit violence.



Mario Bava is considered the progenitor of the genre, and his 1963 film *The Girl Who Knew Too Much* is considered the first giallo film. Bava continued with this style throughout his career, crafting numerous films such as *Blood and Black Lace* and the hugely influential *Twitch of the Death Nerve*. Bava proved highly influential on Italian horror cinema and ushered



in a new wave of Italian directors, including most notably Dario Argento, as well as prompting the release of numerous giallo films in the early 1970s. Writing in 2000, Tim Lucas wrote that Bava is “the acknowledged smoking gun behind the ‘body count’ movie phenomenon of the 1980s, which continues to dominate the horror genre two decades later with such films as *Scream*, *I Know What*

You Did Last Summer and their respective sequels.” *Friday the 13th Part 2*, the sequel to the popular slasher film *Friday the 13th*, contains virtually shot-for-shot remakes of scenes from *Twitch of the Death Nerve*.

The “exploitation film”

The 1970s were arguably the Golden Age for exploitation films, films which tended to be low budget affairs specializing in suggestive or explicit sex, sensational violence, drug use, nudity, freaks, gore, the bizarre, destruction, rebellion and/or mayhem. While such films have existed since the earliest days of moviemaking, they were popularized in the 1960s with the general relaxing of cinematic taboos in the United



States and Europe. Additionally, low budget filmmakers used sensational elements to attract audiences away from television. Slasher films are often considered exploitation films because of their use of their often low budgets, nudity, gore and shock techniques. Arguably the most controversial of all exploitation films was Wes Craven's *The Last House on the Left* (1972). The film was produced by Sean S. Cunningham, who later went on to direct the popular *Friday the 13th*. Particularly important to the development of the slasher subgenre was Tobe Hooper's 1974 film *The Texas Chain Saw Massacre*, which featured a mysterious masked killer known as Leatherface, building on the slasher villain formula.

Early slashers

Black Christmas (1974) is widely considered the first proper slasher film. Directed by Bob Clark (later the director of *A Christmas Story*), *Black Christmas* was one of the earliest films to present some of the characteristics that the slasher subgenre would come to be known for: a mysterious stalker, a set of adolescent or young adult victims, a secluded location with little or no adult supervision, point-of-view camera

shots representing the "killer's perspective", a jolting score and graphic depictions of violence and murder. Other films considered early slashers include *Silent Night*, *Bloody Night* and *Savage Weekend*. It was not until the huge box office success of John Carpenter's *Halloween* (1978) and Sean S. Cunningham's *Friday the 13th* (1980), both of which spawned numerous sequels and remakes and countless imitators, that the slasher genre began to gain widespread popularity.

Halloween, though not the first film of its kind, was the first with a masked killing machine, and also the first film to introduce the concept of the killer being a seemingly indestructible evil force. Through its success, *Halloween* is often considered the film responsible for the proliferation of the slasher trend, popularizing many of what later became key elements in the genre. A long succession of slasher films were produced, though *Halloween* actually has far less graphic violence than the later films that defined the slasher genre. *Friday the 13th* was the first slasher film with an abundance of graphic violence to achieve mainstream popularity, and was also the first to couple this type of murderer character with the sequential murder countdown.

The slasher film in its prime



Following a trend set by *Black Christmas*, *Silent Night*, *Bloody Night*, *Halloween* and *Friday the 13th* (as well as *To All a Good Night*, a slasher film with a Christmas setting released in January 1980 and preceding *Friday the 13th* by four months), many films of the era used special days or holidays as a motif. Titles released the same year as *Friday the 13th* were *New Year's Evil*, *Delusion* (Also known as *The House Where Death Lives*), *Prom Night* and *Christmas Evil*, and 1981 saw the release of *My Bloody Valentine*, *Happy Birthday to Me* and *Graduation Day*. 1982's *Humongous* opened with a Labor Day weekend setting. Toward the end of the cycle, a twist on the genre was seen in 1986's *April Fool's Day*. 1987's *Blood Rage*



used a Thanksgiving weekend setting. A few films picked up *Friday the 13th*'s "youth camp in the woods" setting, like *The Burning* (1981), *Madman* (1982), *Sleepaway Camp* (1983) and *Cheerleader Camp* (1988). Other films highlighted high school or college settings: *Terror Train* (1980), *Hell Night*, *Final Exam*, *Night School*, the serio-comic *Student Bodies* (all

1981), *The Dorm That Dripped Blood* (1982), *The House on Sorority Row* (1983) and *The Initiation*, *Splatter University* and *Girls Nite Out* (all 1984). The "hospital" setting was used at least four times in 1982 with *Visiting Hours*, *Alone in the Dark*, *Hospital Massacre* and *Halloween II*.

Other lesser-known films during the genre's heyday include *He Knows You're Alone* (1980), *Just Before Dawn*, *Bloody Moon* and *Nightmare* (all 1981), *Blood Song* (1982) and *Mortuary* (1983). Later entries include *The Mutilator* (1985), *Mountaintop Motel Massacre* (1986), *Stage Fright* (1987) and *Intruder* (1989). Obscure entries are *Night Warning* (1982) and *Curtains* and *Death Screams* (both 1983). Despite a strict formula developing within the genre, audience interest was maintained by developing new, increasingly "novel" ways for victims to be killed, as well as increasingly graphic and realistic special effects. 1984's *A Nightmare on Elm Street* added supernatural twists to the slasher formula, as well as comedic elements as the series progressed. Earlier films, such as *Psycho* (1960) and *The Texas Chain Saw Massacre* (1974), were revived and given a series of increasingly gory sequels in attempts to compete with other franchises. The genre arguably peaked in 1983, a year in which, according to the book *Crystal Lake Memories*, nearly 60% of all box-office takings were for slasher movies. Even feminists took a satirical stab at the subgenre with *Slumber Party Massacre* (1982).

The slasher villain as anti-hero

The larger part of slasher villains are portrayed as mentally deranged and/or physically deformed individuals who were traumatized, in many instances at an early age. Long-running franchises in the genre tended to focus more and more on the returning villain than on surviving victims, effectively transforming characters once viewed as sick psychopaths into sympathetic antiheroes for some. Notables include: Michael Myers, Freddy Krueger, Jason Voorhees, Ghostface, Chucky, The Fisherman, and Leatherface some of whom have become among the more recognizable 20th century American pop culture horror symbols.

Decline and direct-to-video

The profitability of the slasher genre began to dwindle, and controversy over the subject matter would eventually persuade some studios to stop producing and distributing slasher films. Sequels to the most popular slasher series would continue to be released in theaters or direct-to-video throughout the early to mid-1990s. However, few gained the success of the genre's earlier productions, and even entries in the established *Halloween*, *Friday the 13th* and *Nightmare on Elm Street* sagas became less frequent.



Defining the subgenre

The definition of a slasher film varies depending on who you ask, but in general, it contains several specific traits that feed into the genre's formula. Slasher films can be split into two distinct sub-types: one type in which the killer's identity is known from the outset and he is shown overtly (albeit sometimes in a mask), and one in which the killer's identity is not known and which employ a whodunnit angle, often with a twist at the end. There is substantial critical debate as to how to define the slasher subgenre and what films are and are not slashers. For instance, Vera Dika rather strictly defines the subgenre in her book *Games of Terror*, only including films made between 1978 and 1984 whereas Carol Clover in her book *Men, Women, and Chainsaws* has a looser definition, including films like *The Texas Chain Saw Massacre* and its sequels. In Peter Hutchings book *The Horror Film*, he considers the films following the success of *Halloween* critically different than films prior (such as *Chain Saw Massacre*). Vera Dika attempts to define the subgenre by its often formulaic plot structure. She theorizes that slasher films loosely adhere to the following formula:

Past event

1. The young community is guilty of a wrongful action.
2. The killer sees an injury, fault or death.
3. The killer experiences a loss.
4. The killer kills the guilty members of the young community

Present events

1. An event commemorates the past action.

2. The killer's destructive force is reactivated.
3. The killer re-identifies the guilty parties.
4. A member of the old community tries to warn the young community (optional).
5. The young community takes no heed.
6. The killer stalks members of the young community.
7. A member of some type of force like a detective etc., attempts to hunt down the killer.
8. The killer kills members of the young community.
9. The hero/heroine sees the extent of the murders.
10. The hero/heroine sees the killer.
11. The hero/heroine does battle with the killer.
12. The hero/heroine kills or subdues the killer.
13. The hero/heroine survives.
14. But the hero/heroine is not free.

She further goes on to attempt to define the subgenre's appeal to its audience as being threefold:

- **Catharsis**—Through a release of fears about bodily injury or from political or social tensions of the day.
- **Recreation**—An intense, thrill seeking, physical experience akin to a roller coaster ride.
- **Displacement**—Audiences sexual desires are displaced onto the characters in the film.

Other common characteristics include:

- **The Hero**—The hero is the protagonist. The main character is usually a female (sometimes male in other slasher films) and the most quiet, nervous one. Whenever one their friends goes missing (i. e. killed), they are the first to notice it. The main character is usually not using any illegal material; they don't have sex (at least, rarely) and do not exhibit rebellious behavior, unlike their friends. The hero is usually aware of the killer, while the friends are too busy having fun. In the middle of the movie, when maybe three or four friends are killed, the hero and the other survivors fight the killer. Their last two or three remaining friends are usually killed near the end of the film, while the hero triumphs the killer and is saved by the police/help/adults. Not all slasher films let the main character wins. In the movie *Bereavement*, the protagonist Allison is killed violently by an 11-year-old child named Martin, who stabs her in the stomach repeatedly. Also, in *I'll Always Know What You Did Last Summer*, the protagonist Amber is killed by Ben Willis at the end of the film when she goes out of the car to look around just as Ben appears behind her and slashed her with his hook, killing her.
- **The Killer**—With notable exceptions, the killer in the

slasher film is usually male. His identity is often, but not always, unknown and/or concealed either by a mask or by creative lighting and camera work. He is often mute and seemingly unstoppable, able to withstand stabbings, falls and shootings by his victims. He is usually very strong and sometimes very big, making it almost impossible to kill him. His background sometimes includes a childhood trauma that explains his choice of victim, weapon and location (the killer can be made out to be pitiable or understood). Slasher villains tend to prefer handheld weapons such as knives, axes, machetes and/or chainsaws as opposed to firearms. Throughout most of the franchises, the killer is constant. Michael Myers, Freddy Krueger and Jason Voorhees are notable examples of this type. Rarely the killer is a woman; a notable example is 2011's *Scream 4* where Sidney's cousin was the killer Jill Roberts. Another example is the original Friday the 13th, wherein Jason's mother, Mrs. Voorhees, was the original killer.

- **The Victims**—The victims tend to be young, attractive, high school or college-aged adolescents. Much has been made about the choice of victims. Some theorists claim that they [young people] are punished for indulging in vices such as pre-marital sex or illegal





drugs. Other theorists' claim that is simply a matter of the activities making the victims unaware of their surroundings, making them easy prey for the killer. The violence often takes place during or after sexual activity. According to Barry Sapolski, it has been argued that through a process of classical conditioning slasher films have a desensitizing effect. Exposure to scenes of explicit violence juxtaposed with sexual images is believed to blunt males' emotional reactions to film violence and lead males to be less disturbed by scenes of extreme violence and degradation directed at women.

- **The First Victim**—Often a minority. In later films, the minority victim is actually turned into a Sisyphian figure who is aware of his tragic fate, expecting to die early in the movie.
- **The Location**—Many slasher films are set in isolated locations such as on islands, deep in forests, small towns, abandoned buildings and farms. The killer may have a connection to their chosen location, such as from a tragic event or just live/frequently visit. The locations are generally low in population, sometimes with very few to no inhabitants and are far away from civilization, which can present a problem for the police and other emergency services to arrive quickly if requested by the victims. Mobile phone reception may be too weak to make a phone call, and the killer can isolate his victims further by cutting the phone or electrical lines, disabling communication devices (short wave radio) and destroying their means of

escape such as their vehicles, which makes escape near impossible. This can allow the killer to freely kill his victims without the need to worry about interference from the outside world.

- **Final Girl**—Slasher films frequently have only a single survivor. She is frequently a female peer of the victims but is cinematically developed in comparison to his or her cohorts. She usually does not indulge in the illicit activities of her friends.
- **The Adults**—Many slasher films have adults that are unaware that the youths are being attacked by a killer. Usually after the final girl calls the police or parents, either the phone is dead or they never make it in time. In some slasher films, the adults are sometimes attacked/killed by the killer themselves and the group of friends have no help at all. In many slasher films, the parents are usually away for some vacation or work or something that involves leaving the teenagers by themselves. When somebody calls the police, they frequently think it's a prank until they see the killer for themselves.
- **The Violence**—One thing that separates slashers from thrillers and murder mysteries is the level of violence. Slashers generally de-emphasize plot and character development in favor of violence and terror. Plots are constructed around giving the audience the experience of watching the killer murders. The deaths are often violent and graphic, with originality being valued in the later films to hold audience interest.



- **The Police**— The police generally fall under one of three categories in horror, and especially slasher films. They are either extremely slow witted, and get killed after laughing off a threat, or are extremely competent (one example being Deputy Dewey Riley in the *Scream* series) and either get killed, or turn up at the end of the movie when most characters are dead to arrest the perpetrator. As series such as *Friday the 13th* added more and more sequels, with the recurring killer who had been killed in the previous film coming back to life to kill again, police reaction was often to laugh it off - their explanation being that the main characters were still traumatised from the killings they had witnessed in the last film.

although he did write a highly favorable review of the original *Halloween*. This was not the first time he had attacked the genre or coined a term for it: originally during the 80s, he and the late Gene Siskel had a special about the term they used back then, “women in danger” films, where they said how the genre was degrading to women as it would show them at the mercy of a strong brutish man.

Academia

Three often-cited content analyses were performed by Cowan and O’Brien (1990), Weaver (1991) and Molitor and Sapolsky (1993). These analyses sought to verify or refute assumptions made about the subgenre.

Controversy and critical analysis

Censorship advocates

The slasher genre is known for its extreme graphic violence and adult content which has frequently come under fire from censorship advocates, particularly from Christian and Family Friendly groups. Christian campaigner Mary Whitehouse had once led a crusade against so-called “video nasties”.

Critics

Films such as *Scream* were warmly received because of their self-aware, parodic take on the subgenre. Roger Ebert coined the derogatory nickname “Dead Teenager Movies”,

Revival and remakes

Scream and the New Film Cycle

In the 1990s, the horror genre was almost dead. Audiences and critics were getting very tired of the same, typical teen slasher films. The slasher genre resurfaced into the mainstream in the mid-1990s, after being deconstructed in Wes Craven’s *Scream* (1996), which was a parody of *Halloween* which had a similar effect on the movie industry. The film was both a critical and commercial success, and attracted a new generation to the genre. A self-aware satire of the slasher genre, whereby the characters did not make all the usual “mistakes” (i.e. saying “I’ll be right back”), and critics lauded *Scream* for its clever storyline and three-dimensional characters, with more of

a focus on suspense than gore. The script carried its own learned analysis of slasher films, and was directed by Wes Craven, who directed *A Nightmare on Elm Street*. Followed by three successful sequels, all starring Neve Campbell as main character Sidney Prescott, an attractive, intelligent and resourceful young woman whose characterization both mocks and typifies the “final girl” stereotype. To date, it is the most commercially successful film series in the genre, earning a combined total of over \$330 million in the US and over \$600 million worldwide. *Scream* kicked off a new slasher cycle that still followed the basic conventions of the 1980s films, but managed to draw in a more demographically varied audience with improved production values, reduced levels of on-screen gore, increased self-referential humor, more character development and better-known actors and actresses (often from popular television shows). This trend continued for the duration of the 1990s with films such as a nearly shot-for-shot remake of *Psycho*, *I Know What You Did Last Summer*, *Urban Legend*, *Valentine*, *Cherry Falls* and *Jason X*.

In 2003, two of the largest slasher series, *A Nightmare on Elm Street* and *Friday the 13th*, were combined by New Line Cinema in the film *Freddy vs. Jason*.

Modern day slashers

Most modern day slashers are sequels or remakes of franchised slasher films, which generally contain more blood, gore and

computer generated effects. Recent slasher examples are *Hatchet* and its sequel, *Behind the Mask: The Rise of Leslie Vernon*, *The Pumpkin Karver*, *Hellbent*, *Slash*, *Holla*, MTV’s *My Super Psycho Sweet 16*, *Blood Night: The Legend of Mary Hatchet*, *Grizzly Park*, *April Fools*, *The Legend of Bloody Jack*, *Trick ‘r Treat*, *Killer Movie*, *All The Boys Love Mandy Lane*, the *Wrong Turn* franchise and many more.

Remakes and reboots

In 1998, the *Halloween* series was revived, playing off the success of the *Scream* franchise. The new film, *Halloween H20: 20 Years Later*, was conceived as a direct sequel to 1981’s *Halloween II*, and would lead to one further sequel, *Halloween: Resurrection*, in 2002. Another revival came in 2003 when the *Texas Chain Saw Massacre* remake was released. *The Texas Chainsaw Massacre: The Beginning* popularized the prequel. The success of the TCM remake would soon lead to a slew of other slasher remakes, including *Toolbox Murders*, *House of Wax*, *Black Christmas*, the “reimagining” of *Halloween*, *Prom Night*, *My Bloody Valentine 3D*, the *Friday the 13th* reboot, *Sorority Row* and *A Nightmare on Elm Street*. The *Scream* series was re-launched in 2011 with *Scream 4*, featuring a killer recreating the Woodsboro murders, therefore remaking the original film. The film itself is not a reboot, though, featuring the surviving characters and acting as a sequel, but instead satirizes the ideas and conventions of horror film reboots and remakes.



HORROR NATION STREET W2

CITY OF WESTMINSTER

Hi, My name is Leeanne Hicks and I am a gore whore (or so my sister named me) By this I mean that I love all things gory and grim. I am a 32 year old Retail Manager for Ben Sherman in Carnaby St, and although I enjoy my job, special effects makeup is my passion. The realm of makeup and fantasy is where I prefer to be. I have had a long standing love affair with Horror movies since I was very Young. My Grandfather always tried to explain that it was Just makeup in the movies and that there was nothing to be scared of. This lead to me being rather intrigued about how they created a certain effect or stomach churning scene. From Vampire movies with Peter Cushing and Christopher Lee to George Romero's "Night of the dead" and "Dawn of the dead", the effects used were always spectacular and amazing to me. I really got into make up at aged 14, where I discovered the delights of Gelatine, Liquid latex, 2 ply Loo roll and a basic eye shadow kit could create great effects on the cheap.



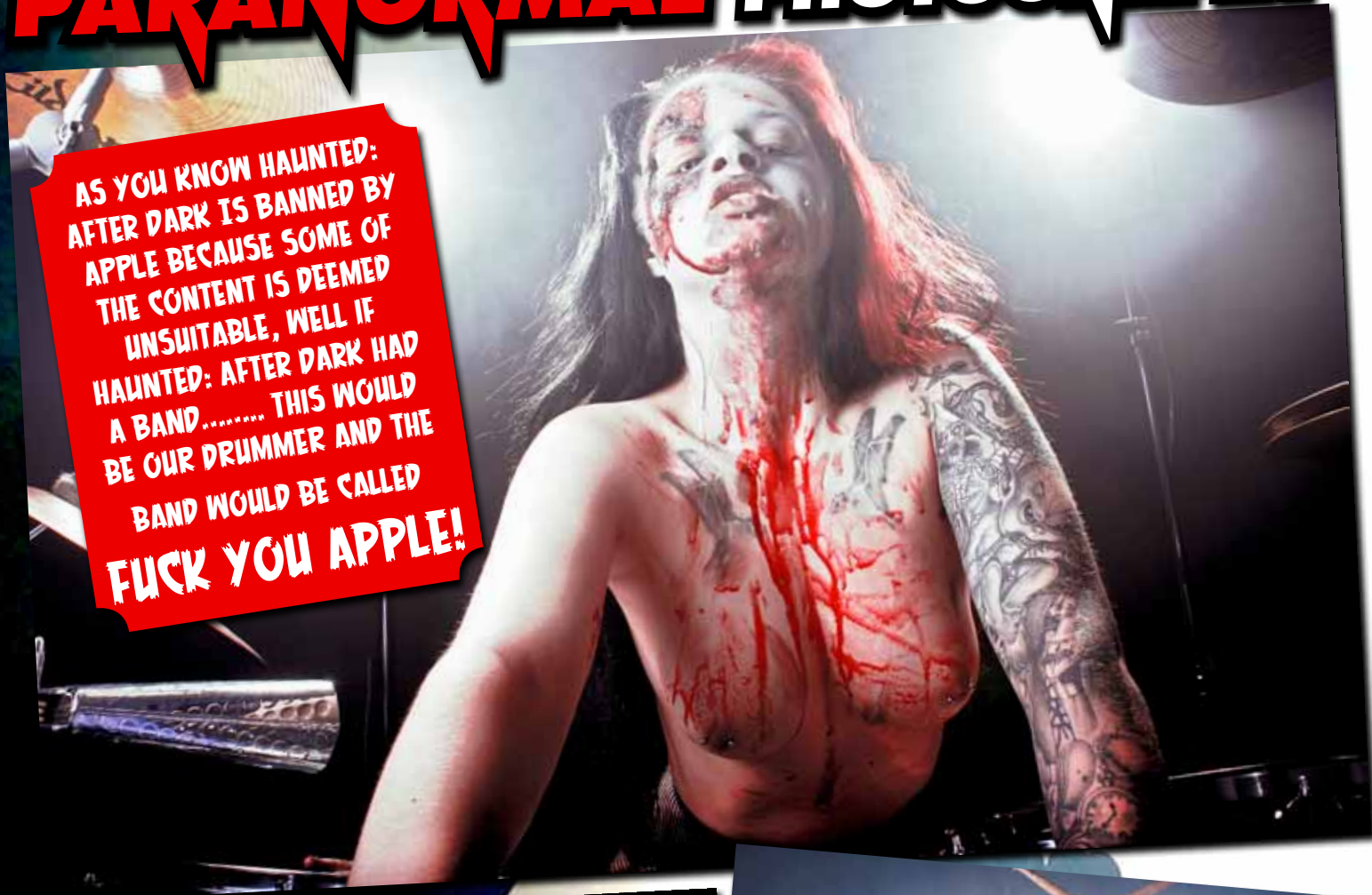
I was forever mucking about creating wounds and rotting skin on family members who sat still long enough. I learned early on that my imagination was the only thing holding me back, so I tended to get reference material from anatomy books to get a better understanding of muscle and bone structure. I wanted to do gore in a more realistic fashion and be as accurate as possible. I also learned from this that "realistic" isn't always as scary as it could be. Although I have never had any formal training in SFX makeup I find I bond well with the materials and creative energy it requires to make it work. Knowing that I have scared the bejesus out of strangers in the street with my makeup is a fulfilling feeling; it lets me know that I am doing something right.

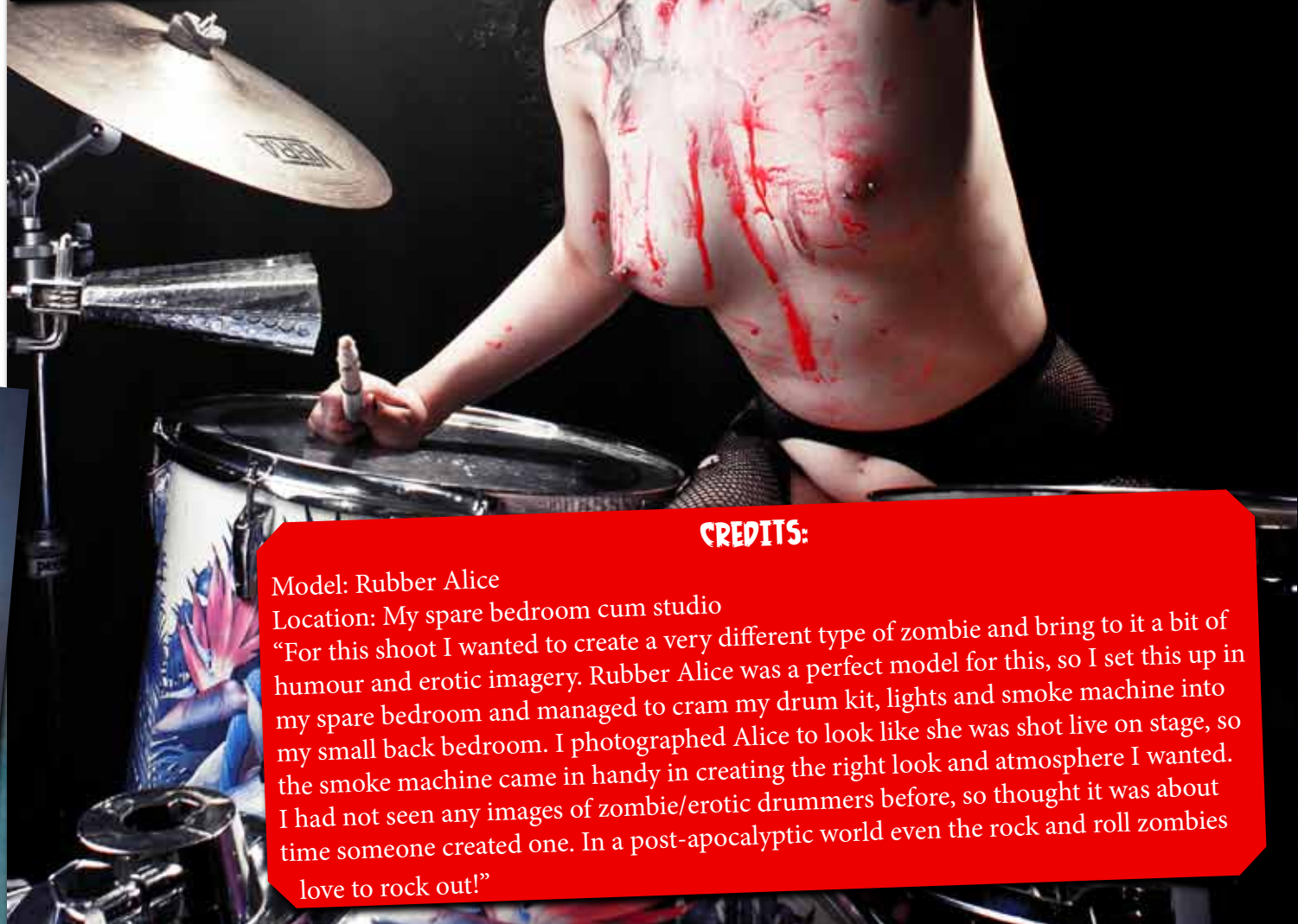


Are you keen on horror make-up? Do you transform yourself from normal to abnormal or from hottie to horror? If so we want to hear from you, show us your before and after pics and you might get featured in the mag.

HENDERSON'S **HORROR** AND **PARANORMAL** PHOTOGRAPHY

AS YOU KNOW HAUNTED:
AFTER DARK IS BANNED BY
APPLE BECAUSE SOME OF
THE CONTENT IS DEEMED
UNSUITABLE, WELL IF
HAUNTED: AFTER DARK HAD
A BAND..... THIS WOULD
BE OUR DRUMMER AND THE
BAND WOULD BE CALLED
FUCK YOU APPLE!





CREDITS:

Model: Rubber Alice

Location: My spare bedroom cum studio

"For this shoot I wanted to create a very different type of zombie and bring to it a bit of humour and erotic imagery. Rubber Alice was a perfect model for this, so I set this up in my spare bedroom and managed to cram my drum kit, lights and smoke machine into my small back bedroom. I photographed Alice to look like she was shot live on stage, so the smoke machine came in handy in creating the right look and atmosphere I wanted. I had not seen any images of zombie/erotic drummers before, so thought it was about time someone created one. In a post-apocalyptic world even the rock and roll zombies love to rock out!"

WITH A **REBEL** YELL

SHE CRIED 6 AND 9

69



This is not bingo. It's **REBEL bingo! There's a few things you need to know about this secret and rather alternative club.**

Firstly, it's a basically a big party with DJs, dancing and shouting out numbers — it's loud, it's emotional and there are no rules.

Secondly, there are a few rules: no boring people, no suits, no old people....you get the idea.

What will the DJs be playing?

Anything from old school hip-hop to 90s hits

via garage along the way.

Where did this bonkers idea come from? A group of friends got drunk in a church hall and stumbled across an old bingo kit, of course — the rest is history. During the last two years since its accidental invention the rebel bingo crew have travelled the world, recruiting new members to its secret society.

So if you like music, dancing, a spot of energetic, screamy bingo and winning prizes, sign up now to witness the black sheep of the bingo family in action.



“Delicious cocktails, incredible music, disco balls and a carnival vibe that lasts long into the night”

**“WE KNOW
IT’S WRONG,
BUT IT
FEELS SO
RIGHT, AND
THEY CAN’T
STOP US”**



<http://www.rebelbingo.com>
<https://www.facebook.com/RebelBingo>
<https://twitter.com/rebelbingo>

THE 10 **STUPIDEST** MOTIVES IN **SLASHER** MOVIE HISTORY!

There are two main appeals to slasher movies: the interesting look/costume of the killer, and how inventive the killer gets when it comes to dispatching his prey. Everything else is pretty much superfluous in the long run; sure it's nice to have good actors or impressive production value, but those things aren't quite what the movie is remembered for (for proof – look no further than *Happy Birthday To Me*, which had A list talent in cast and crew, and yet the only thing anyone remembers is the guy getting shish-ka-bobbed). However, there is one thing that 99% of all slasher movies have to come up with that is truly unique: the killer's motive...

For whatever reason, if a film copies another's reason, it's considered a letdown. *Scream*? Billy Loomis' excuse was nearly identical to, again, *Happy Birthday To Me*'s killer. Any killer who escapes from a mental institution is immediately compared to Michael Myers, and you can't step foot in the woods without a Jason Voorhees fan crying foul. Well, with this need for "originality" being so important, and dozens of slasher movies being made every year, not every motive will be as memorable as "That girl... that Strode girl... was Michael Myers' sister!" Most are just strong enough to sustain your suspension of disbelief until the end credits roll, but then there are a few (10, to be exact!) that are just SO idiotic that they deserve their own list.

10. Bloody Birthday (1981)



This is a nasty killer kid movie from 1980 or so, and I highly recommend it. However, it would have worked better if they never bothered giving even the slightest explanation for the kids' behavior, because the reason they come up with is possibly the most baffling in slasher history. It seems our three tykes have murderous tendencies simply because they were born during a lunar eclipse. What? How does that work?

Aren't there babies being born every 6 seconds or something? Wouldn't there be a lot of killers as a result of this apparently all powerful solar system alignment?

9. Prank Goes Wrong (various)

We've all seen these movies – a prank (usually on a nerdy character) goes horribly wrong, and then 10, 15, or 20 years later (killers like multiples of 5), he/she (or their twin) comes back to seek revenge on them all. Some examples include: *Slaughter High*, *Scarecrow*, *Terror Train*, *Prom Night*... it was OK once or twice, but it's enough. Plus, half the time the killer ends up dispatching a few folks that had nothing to do with the prank, so they sort of lose the sympathy vote.

8. Shrooms (2007)

This is a new one, so I won't spoil who the killer is, only to say that their reasons are funnier than any of the intentional humor in the movie. Five youths who never really did anything wrong are dead by the end of the film, and it's all because... they wanted to eat mushrooms instead of seeing the sights and appreciating the beauty of Ireland. Right. Of course, the fact that the killer eats mushrooms too sort of renders him/her a bit of a hypocrite, but since the movie isn't all that bad I'll forgive them.



7. I Still Know What You Did Last Summer (1998)

Technically, this should be higher on the list, based on pure stupidity. But the actual motive (revenge) isn't the problem; it's HOW ol' Ben Willis went about it that makes you want to grab screenwriter Trey Callaway by the shoulders and shake him until he apologizes. Rather than just kill the girl in her sleep, or have his son (Will Benson – "Ben's son" being the stupidest plot development, of any kind, in any movie, ever) do it, Ben instead makes a pirate radio signal, makes sure Jennifer Love Hewitt's character has her radio tuned



into it (and on at all) at the right time to win a contest (with the wrong answer to boot), flies her and 3 friends to the Bermudas during a weekend when a storm will ensure few other people are around, and then manages to kill everyone BUT the two he actually had the beef with. Are you fucking kidding me?

6. Dark Fields (2006)



This pitiful little independent slasher movie has one of the best all time screen mistakes (the characters are allegedly in the middle of nowhere, seeking a gas station, but there's a big old Shell station in the background), and it strangely sort of factors into the film's big reveal. We learn at the end of the film that our resident killer is SPECIFICALLY going after people seeking gas, because gas thieves killed his parents many

years ago. So if the guy just got rid of his home pump, or if a Mobil opened next door, the killer would more or less be forced to retire. Amazing.

5. Halloween: The Curse of Michael Myers (1995)



Fans are pretty divided over whether or not Laurie being Michael's sister (revealed in II) was a good idea. But it's certainly better than the "expanded" version of this motive – Michael wasn't going after his family just for the hell of it, he was doing it because he was a pawn in a plan from a group of Druids who were trying to... you know, I still haven't the slightest goddamn idea what they were up to. All

I know is this: rewriting four (superior) movies' worth of scenes is a really cheap move, made even more upsetting when the film became Donald Pleasence's swan song. And if Michael needed to impregnate a family member, why did he try so hard to kill Laurie and Jamie in the previous films?

4. Death Row (2007)

Honestly, I didn't think anything could be funnier than the DVD box's claims that this movie had a "stellar cast that includes Todd Bridges and Joe Estevez" (neither of whom are the actual stars of the film). But I was dead wrong, because when it came time for the killer to reveal his "tragic" backstory, I almost lost it. The killer is

a prison guard (this isn't a spoiler, it's revealed right at the beginning) who was forced to perform oral pleasure on an inmate, and no one came to his rescue. Now he is seeking revenge on inmates AND his fellow officers (not the ones involved, mind you). So he's strong enough to wipe out hard-ass criminals and trained officers, but he wasn't strong enough to use teeth?

3. Shredder (2003)

This is a direct to video movie about a killer at a ski resort. It's terrible. But even worse is the motive: the killer HATES SNOWBOARDERS. I'm not joking. He wants people to ski again, so he kills snowboarders, for their sin of... what? Progress? I imagine the sequel, should we be unlucky enough to have one, would find a killer going after Rollerbladers in a local Roll-R-Way, in an attempt to revive the dormant 2x2 skating wheel formation. Maybe they could set a big kill scene to "I Got a Brand New Pair of Rollerskates"! Hell, I smell franchise! *Shredder 3: Game Over*: "Damn kids and their Xbox 360s! In my day we had Sega Genesis!" *sharpens axe*



2. Freddy vs. Jason (2003)

This movie was in development for a full decade (more if you count the attempt in 1988), and there were more scripts leaked to the Internet than any movie in history. And THIS was the best they could come up with?? Freddy

using Jason to kill kids so that they would be afraid of him again? First of all, if Freddy's strong enough to bring Jason back from Hell and have him do his bidding, why isn't he strong enough to appear in a few dreams? And second: why does this movie have a goddamn plot at all? No one cared about WHY; they just wanted them to fight. The idiotic story (made even dumber by Freddy's constant explaining of it to the audience, as if it was really that difficult to follow) just got in the way of Freddy fighting Jason.



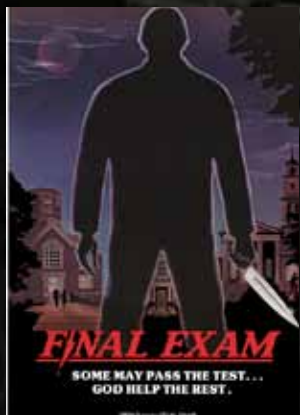
1. Urban Legends: Final Cut (2000)



When I saw this movie during opening weekend, I was the only one in the theater. So while it was kind of sad that I didn't have anyone to share the moment with, it's also kind of good that no one heard my maniacal laughter when the killer explained why he had just wiped out half of the film class. It seems the guy was a failed filmmaker himself, and his student film had been passed over in favor of another, better

film. So now, 20 years later, he's still bitter enough to kill the entire cast and crew of a really good student film so he could pass it off as his own. The idea that this nonsensical plan would work is stupid enough (the crew he could maybe explain away, but wouldn't anyone get suspicious that all of the cast members were now dead???) but the fact that we have to believe that there is such a thing as a "really good student film" is just outlandish*. When I come up with slasher movies in my head, and plan out a motive, no matter how dumb the (usually drunken) idea I have is, I can always remember that Urban Legend 2's is still dumber.

BONUS. Final Exam (1981)



This movie clearly aped *Halloween* (structure, score, and female archetypes are identical), but they went one step further. While the sequels (over)explained Michael Myers' motives away, in the original he was just Michael Myers, escaped mental patient in a Shatner mask, going after babysitters. Well, *Final Exam's* killer doesn't even have that much. He has no mask, no name, nothing. He's just a guy. They don't even

offer a radio broadcast about an escaped mental patient; for all we know, this dude simply got bored during his day shift at the box factory. Sometimes, yes: less is more. But sometimes it's just lazy. At least the other 10 movies TRIED.

Article first appeared on bloody-disgusting.com



A person wearing a mask that appears to be a bloody, severed head. They are making a hand gesture with their right hand, pointing the index and middle fingers. They are wearing a light blue button-down shirt and a dark tie. The background is dark and indistinct.

TIKTOK

TIKTOK

ONE SICK BASTARD

Fuck it, let's kill some more time interviewing the man behind **THE ORPHAN KILLER**, which is incidentally what they call in Yorkshire, "a reet gud slasha flick" We sent our very own **JASON** (no relation to snow) **WHITE** to hide behind a wall and shout questions at him



Hi Matt. Please introduce yourself in the style of a person attending their first Alcoholics Anonymous meeting.

My name is Matt Farnsworth and I am the creator of the notorious indie slasher and social media slayer *"The Orphan Killer"*.

The Orphan Killer is a pretty scary dude by all accounts! What motivated you to come up with the storyline for TOK and how did you generate the cash to produce the film?

He should be scary. After all he is killing people in horrific ways. I believe I was possessed when I wrote it. I have a love of the macabre and slasher films.

I may write something a year before we even shoot it. Sometimes longer. I like to work on the fly and live it. When I am pressed to make something work, a good location can become a three day shoot and end up as 20 minutes of the finished film. If you're on a tight schedule than everybody will work that much more intensely in the moment. Our special effects guys on *The Orphan Killer* did have time to prep out the effects because the kills were all practically created. It's all about organizing a murder scene in reverse. You look at the end result and then ask yourself what do we need to do to create that. That's the art of the slasher. I made *The Orphan Killer* because I like making movies and know many facets of that world. It's not a cakewalk or a luxurious dream to make a film. It's work that you must enjoy to do. The bottom line is that I do not need a lot of motivation to make a film. I am ready to make a movie the moment I wake up to the moment I crash. The actual TOK storyline came to me from visiting Catholic Schools at night while wearing a mask and holding a large butcher knife. I generated the cash through the prostitution of my good looks on the street. It was not easy, but I did it. Thanks for asking Jason.



Aren't there too many slasher films out there already?

Have you seen one in 20 years, because I haven't besides *"The Orphan Killer"*? There really aren't enough in my opinion. Actually slashers consistently get overlooked. There are no awards for them in the mainstream media. Some of the best films are in the slasher genre and generally do not get widely recognized for their brilliance but mostly from the amount of money they can make when released properly on screens. TOK has a pulse unlike many slashers. The accumulation of awards and worldwide recognition is not something other indie slasher films readily achieve. Not even studio films. The film is banned in Germany, award winning, critically acclaimed, been on the covers of Shock Horror Magazine, Scream Magazine, and featured in Horrorhound Magazine. We were on the front page of all the newspapers in Spain when we travelled there. We were honoured at the Sitges Film Festival, Morbido Mexico, San Sebastian, Tohorror Italy, BUT Film Festival, Shriekfest LA, Montreal Comicon, and more. I am just at that point where making movies is what I do and I am not trying to prove anything anymore. I make movies not just slashers. I made another film called IOWA and a documentary called Dying for Meth. IOWA was a standout at the Tribeca Film Festival. I was out for blood on TOK and the world has taken notice.



Rob Zombie plays your film at his concerts. How did this arrangement come about? He did pay for the film didn't he?

They played it on the Rob Zombie & Marilyn Manson's Twins of Evil Tour. DJ Starscream brings the film with him and when he spins onstage he plays TOK. Fans in New Jersey sent me a barrage of messages saying they were watching *"The Orphan Killer"* at the concert. They describe in detail which scenes play. He obviously likes the *"The Orphan Killer"*. We are both regulars in Shock Horror Magazine UK. Although, my TOK interview and cover did sell the magazine out in pre-sale for the first time ever. Impressive TOK stat. He did not pay to use my movie onstage.

Diane Foster who stars in The Orphan Killer is pretty hot! How did you manage to concentrate on filming and stop your lens getting steamed up?

I sleep with her at the end of every day. Literally. I have known Diane since she played my girlfriend for a day on a Katherine Heigl movie 11 years ago. I had a supporting role as an actor and we met on the set. Have not been apart since. We do all of our killing together.

Diane Foster excels in front of a camera. She is no stranger to the spotlight and she used this role to the best of her advantage to make herself the new scream queen of the 21st Century. And yes, she is hot as hell. Horror fans worldwide have dubbed her the "Queen of Pain" and "Baby Sister".

In a world prevalent with illegal downloading in both music and film, how can an up and coming director motivate themselves, when in all truth they could be the victim of thousands or even millions of downloads of their films?

Dude, any indie film director would be lucky if people care enough to download their movie. Even for free. The market is so saturated now. If they become a VICTIM then they have made a unique film. *"The Orphan Killer"* has been a victim of illegal downloading 3 million times and counting worldwide. That beats many studio films out there. It's very impressive. The world is evolving and the creation of a horror icon and franchise must be pirated in order to rise. The anarchy must start underground and then come up. I had my opportunity to release it with a studio in the US. The problem is that they could perform poorly in their marketing efforts and I believe they might have. I wanted to make it a hit without the risk of studio shelving. I knew I had a massive film on my hands and was looking to give it the most exposure possible without stripping out the films graphic content. Contrary

to beliefs in the film business, using a studio is not always the right thing to do. In my opinion, it is better to be shared across the globe than on a studio slate that is filled with other titles and subject to change. Sharing is the trend of today. TOK has a lot of pull in social media and that is very valuable. Social media is the hottest real estate right now. I would say that all indie filmmakers should aspire to make something people will pirate. Make something unique. Do not doubt yourself.

Take criticism with a grain of salt. Everybody is a critic. If your mom does not love your slasher film (most times) that's a good thing. If you gain fans and followers be loyal to them. They are the roots of your success.

You played Stu in Clive Saunders film Gacy. What was the experience of acting like for you and did you find yourself biting your lip to stop yourself commenting at some of his direction?

I try to block it out. Needless to say, I officially hate crawlspaces.

What do you think of British horror? Are there any directors you admire and would consider working with in the future?

I am a Kubrick fan. A Clockwork Orange and The Shining are examples of works that had a profound impact on me. I worked closely with Pablo Ferro on the titles for my film "IOWA". He created all of the trailers and artwork for Kubrick's Clockwork Orange. He once claimed I was a lot like old Stanley. He lived at Kubrick's estate in England while working with him. He certainly rubbed off on me and the compliment has hung around for half a decade. Hard not to sound like a pompous ass when you are compared to what many people feel is the greatest film director of all time, but it happened. I choose to embrace it.



What do you think about this whole issue of Germans legally being able to sleep with animals? I just thought what the fuck!

Did not know that. You mean like they can have intercourse with animals? This question is making my face scrunch up. Looking it up now on GoogleWOW.... guess it's real. Seems like it would smell really bad and I can't understand how as a human you could get excited about sex with an animal. Brings strange questions to my mind. How would you control yourself at family events? What if they had an animal you were particularly attracted to? How would you sweet talk it without everyone seeing or hearing you? How much catnip do you have on stock? Do you get hard walking around your neighbourhood when you see the neighbour's dog or hear it barking? Frankly, it's predatory and downright foul. Something is broken inside if one does this. I have a hard time even joking about it. Did you know that Germany banned **"The Orphan Killer"**? I got a letter from their film board letting me know that they feel I am harmful to their youth. Even though they banned it we cannot judge a whole country based on its idiotically appointed film board. Some of TOK's biggest fans are German. In fact, I have just cut a deal with 8 Films and Steve Aquilina to release a special edition box set in Germany, Austria, and German speaking Switzerland. I appreciate all of the fans of TOK worldwide.

What's the difference character wise between The Orphan Killer and Michael Myers and Jason Voorhees?

"The Orphan Killer" has some vastly unique differences. He is an orphan and then a killer. His backstory is solid and you see it in the film. He uses many kinds of weapons. He has a purpose in finding his sister and a reason to teach her family loyalty. He speaks. He vocalizes his bad intentions and this makes him that much more menacing. I like John Carpenter and the artist he is. What he did is amazing and I appreciate the doors he opened for slashers. TOK comes from a very deep and dark place. He is not surface level. He is also not a hulking stunt guy. He is an actor that happens to inhabit an emotionless and remorseless character. "The Orphan Killer" is original to a whole new generation of slasher fans. Fans that did not grow up with Michael Myers and Jason Voorhees. Fans that want an icon of their own. TOK is that icon. The similarities are not so much in character as they are in the response the fans have had to TOK. They have embraced TOK as an icon of epic proportions. That's really why we are talking about the older icons in comparison with TOK.

Many times horror films have been developed into books or comics. Are there any plans to release The Orphan Killer as a book or comic series?

We have a TOK comic book. It's a companion to the film. A lot of people now want to make it into a series. I am in talks.

http://www.indyplanet.com/store/product_info.php?products_id=8040

Would love to do a TOK comic book series. I am open to it.

What's your next film going to be about then?

First and foremost is the release of **"The Orphan Killer"** film on all



digital platforms. In the next few months the film will launch on iTunes and Amazon worldwide. TOK has still not been officially released anywhere in the world. It's going to be our bloodiest year ever. Chris Zephro of Trick or Treat Studios has just confirmed distribution of the mask to all of the major retail chains in the world. Justin Mabry who sculpted the mask is a master. At the recent un-veiling in Houston last month, the TOK mask was a brutal hit. In between now and the sequel, we will be launching awesome behind the scenes footage and interviews called "Behind the Murder" on our new site. www.theorphankiller.com the film has become something that demands my time constantly and I am thankful for it.

Thank you so much for speaking with me today Matt.

TOK MURDER CREW

theorphankiller@gmail.com

CHECK OUT MY BLOODY LINKS

<http://www.theorphankiller.com/>

LIKE MY MURDER ON FACEBOOK

<https://www.facebook.com/orphankiller>

Visit the Brutal Store

<http://www.theorphankillerstore.com>

MIKE'S MIDNIGHT MOVIE MINDFUCK 2

So how did you get on last issue? I hope that some of you, but not all of you, got the majority of them correct. Let us know via the web site or Facebook. Today we have some more amusing, entertaining, scary and classic films for you to identify. And, controversially, a TV show and a film that some of you will probably say has no place in a horror movie quiz. Is it horror or not? Who the fuck cares, it is an amazing film that you should all be familiar with. Good luck, as always Googling the answers will result in, like Jenny Agutter in David Naughtons' dream, having your throat cut by a creature in a Nazi uniform. Although some of you may pay for that pleasure...

NAME THE FOLLOWING FILMS / SHOWS

1. There is nothing wrong with Santa Carla, ok apart from it being Murder Capital of the World , and it having no cable TV, and you know what that means, no MTV! Then you find out your brother is a vampire, ooh wait till mom finds out! I doubt this is quite what J M Barrie had in mind.

2. When you came in the air went out, ah Sookie Sookie Sookie, I wanna do *Real* bad things with you. Oh sorry, I was in a world of my own then! Hey ho, guess I am never going to compete with a 6' 5" Viking called Eric. If you hang around at Merlotte's for long enough he may come in, check out what he orders and that will give you the title of this TV show.

3. Well to be fair, if I had Lauren German tied to a chair, I may well fall for the old chestnut of "untie me so we can make the beast with 2 backs right here on the floor". Proved to be a mistake though, didn't it. She does look cute with a bloodhound tattoo. Cuter than you with no dick!

4. Traveling with Franklin is never fun, he is sooo bitter, just 'cause he is in a wheelchair. At least Jerry, Pam and Kirk are here to make things more fun. I wonder if its wise to pick up that hitcher? Nope guess not. What else could go wrong with this trip and why is that

large man wearing someone else's face and making pig noises?

5. Don't worry baboon, you will be just fine.....or not. Damn it, I was sure that i had it right, hey ho, try try try again. If I teleport myself maybe that will help, what is that annoying noise in the telepod with me, sort of a low buzzing..... ooops.

6. Listening to Stevie Wayne is always relaxing. I cant wait for the Antonio Bay centennial celebrations, every one will be there, Father Malone, Stevie, her son Andy and the ghosts of long dead fishermen, WHAT, oh shit.....

7. Who is that with the professor? Who? Herbert West? What, you're looking for somewhere to live? Sure you can share my place, as long as you are quiet, don't freak out my girlfriend and don't try to bring any dead people back to life. Fuck Herbert, did you not listen to a word I just said?

8. October 31st 1978, All would be well if only this wasn't the night HE came home! Good job Donald Pleasence is here to help. Run Laurie, run.

9. Your name is Catherine Martin, your mum is a senator and, as

Tom Petty is reminding you on the radio, you are an American Girl. If I were you I wouldn't be helping that bloke to load his van. There, what did I tell you? I hope for your sake that the psycho psychiatrist tells the bird woman something helpful.

10. Summers are generally quiet here on Amity, but not this year. What, you want me to go out with Hooper and Quint, on the sea, to find the thing that made such a mess of the little Kintner boy? Guess we may need a larger nautical vessel.

So how did you do?

0 Get the fuck out of here Fangbanger! Oh dear, did you score 0 last time too? Maybe you should get the fuck out of Bon Temps!

1-3 Hollywood Vampire. All teeth and tits. But no substance. Garlic bread anyone?

4-6 Transylvanian Totty. A lot of leather but not much of the red stuff. Not bad, not great but not bad.

7-9 You know your stuff - I am almost impressed. Grab your coat we are off to Fangtasia.

10 Well done NOSFERATU! 10 - either you are the Prince of Darkness or I am making this too fucking easy!

[Click Here For The Answers](#)

The Abominable Mr Baybut



"I get a real kick out of Gothic horror, so I'd say my preferred subject matter for a photographic shoot would be something that's aberrantly shocking, yet darkly erotic. Horror's in my blood, but I'm on a mission to show that the grotesque can also be compelling and strangely beautiful."

Paul Baybut



"I love the paranormal and the horror industry; I'd call it a healthy obsession and totally blame my Grandma who let me stay up to watch horror movies like "The Abominable Dr. Phibes", "Them" and the invisible man. Vincent Price is the undisputed king of macabre."



You can see more of Paul's work at
<http://paulbaybutphotography.weebly.com/> & <http://www.flickr.com/photos/paulbaybut/>



THE PROFANE EXHIBIT

THERE ARE NO BOUNDARIES.

UPDATE

2013 is looking to be a very exciting year for horror, and there are countless horror films to look forward to. However, there are some horror projects that really should be at the top of everyone's must-see list, and The Profane Exhibit is one of them! Not only do they appear on the front cover of the last two Haunted: After Dark issues but the brutal and sadistic horror anthology is bringing together some of the worlds most twisted directors to each deliver a short film that is guaranteed to offend, upset and excite horror fans. Make no mistake though; The Profane Exhibit will NOT be a film for the squeamish, and all of us at Haunted: After Dark cannot wait much longer to see it.

While there is yet to be an official release date, the first footage from the film now has a set date to when it will be screened. Those lucky enough to be attending the HorrorHound Weekend in Cincinnati, Ohio on March 22nd will be shown a few segments from the film, and those not attending will just have to wait and here the comments of what people have seen after the screening. With the film almost

finished, I would imagine a trailer to be on its way very soon, but personally, the trailer cannot come soon enough. We want to see it, NOW!!! Anyway, our good friend David Bond popped into the Haunted: After Dark offices recently with more information about the film and the horror festival.

David said "we are very excited to announce the screening of a sneak preview of our long-awaited horror anthology The Profane Exhibit at HorrorHound Weekend in Cincinnati, Ohio, on Friday, March 22, 2013. A Q&A will also be offered with various directors, producers, actors, and team members of the 13-segment anthology... a few of which will have very special announcements. Some of the segments screened will be director's cuts and may be the only time these versions will be available for viewing. The Profane Exhibit will be represented in various ways throughout the weekend (March 22-24)."

For newcomers to **Haunted: After Dark** a) where the fuck have you been? And b) here is a small synopsis-cum-teaser about the film

Deep within the underbelly of Paris, there is a club which is the home of a secret, wicked society. At first it resembles an ordinary fetish or Goth nightclub, but hidden within the cavernous building are many hidden rooms, one of which is known as "The Room of Souls," a private gathering place of the world's richest and most evil people. Their host is the elegant yet frightening Madame Sabatier. For their amusement, each member takes a turn and spins a true tale of





their depravity: A good wife learns that her husband goes out at night to abduct and murder young women; A botched suicide attempt leads to a drug induced dream; A girl is believed to be possessed by a demon, and her overly religious parents enlist the help of a corrupt reverend who has his own sinister plans; We are invited inside the deranged mind of a respected surgeon as he takes us on a guided tour of life, death, and everything in between; A young street prostitute crosses paths with a charismatic flesh trader and is forced to take an unspeakable journey of sex, violence, and murder; A nun is abducted off the streets of Rome and held captive for over a year, turning her into a feral, murderous creature to be unleashed on society; A chance encounter on a fateful bus ride for an unsuspecting girl who dreams of riches and fame is her undoing; A man picks up a woman in a nightclub and soon finds himself at the mercy of a cult of women who believe consumption of their sacrifice will bring them to their highest form of female dominance; An unflinching look into darkest Africa where human life is traded for fortune and the most unspeakable atrocities are committed.

The Profane Exhibit is an extreme international horror anthology film that was conceived, written, and produced by David Bond and Manda Manuel. Legendary horror writer Ray Garton wrote the wraparound segment, and Scott Swan (Showtime's Masters of Horror) wrote the screenplay. Jeremy Kasten, director of such films as the recent Wizard of Gore remake,

serves as the film's editor.

"We are excited to host this significant moment in horror. In 2008 British columnist Ann Billson wrote, 'Horror movies have always been a way of addressing our most unspeakable fears and desires... (they) draw on metaphors that are not polished and hermetically sealed, but misshapen or amorphous, like the monsters themselves, which leaves all the more room for individuals to interpret them on a personal level.' If the metaphors were stripped away and the horror was presented in a raw, honest form, could an audience handle it? The Profane Exhibit is willing to test, and obliterate, those boundaries." - Jason Hignite, HorrorHound Magazine



For more info check out the official The Profane Exhibit Facebook page, and follow them on The Profane Exhibit Twitter feed (@ProfaneExhibit).

INTERVIEW WITH RICHARD CONNOR

On January 15, 1947 Tinseltown discovered one of the most horrid crimes of modern time and Elizabeth Short came to be known forever as The Black Dahlia. Iconic author John Gilmore shed light on the case in a way no one else could, with his book *Severed: The True Story of the Black Dahlia Murder*. Producer Richard Connor is slated to release a film based on the work of Gilmore. @ u =



On January 15, 1947 Tinseltown discovered one of the most horrid crimes of modern time and Elizabeth Short came to be known forever as The Black Dahlia. Iconic author John Gilmore shed light on the case in a way no one else could, with his book *Severed: The True Story of the Black Dahlia Murder*. Producer Richard Connor is slated to release a film based on the work of Gilmore.

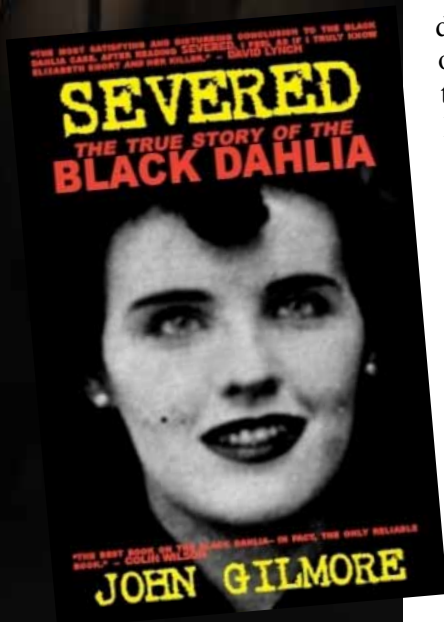
Richard Connor has produced various projects over the years from *America's Funniest Home Videos* to the cult film *Doin' Time on Planet Earth*, and his work at The Matthau Company (featuring screen legend Walter Matthau and his son Charles). The California native developed a love of film and television early on

and has since learned to use it well. It was an honor to sit down with him and learn a little more about this impressive project.

Can you tell those unfamiliar with you a little about yourself?

Hello there! Well, I was born in Illinois, moved out here (Los Angeles) with my family when I was four, and have been here ever since. I grew up quite infatuated with the entertainment business, e.g. watching Johnny Carson and Frank Sinatra and Jerry Lewis on TV with the family, but never thought I'd get into the business myself. Although sometimes I barely think I'm in the business now (laughs).

What would you say is the most memorable moment of your career?



Hmmm. Maybe when Entertainment Weekly did an article saying that the music montages I produce for *America's Funnies Home Videos* were "the three minutes (a week) you should never miss" on television.



Going back a little further, I think having my first ever project "green lit" by a studio when I was 23 years old was pretty exciting. That was *Doin' Time on Planet Earth* for Cannon Films, and I had found the script on my second day on the job. Darren Star (who created *Beverly Hills 90210*, *Melrose Place*, and *Sex in the City*) had written it as an unknown screenwriter, and my good friend Charlie Matthau talked Cannon into taking a flyer on us and producing it. It barely got released but it sure was a thrill making a feature film that early in my career; I learned everything on that project.

It was also memorable having stuff I had written myself get picked up. Jack Lemmon attached himself to this gritty basketball script I wrote when I was in my 20's called *The Retread*. I wrote it with Jack Nicholson in mind but it was another Jack who fell in love with it. A true crime story about a brutal murder in Brockton, Massachusetts, entitled *Storm Shadow*, was bought by Chuck Fries in the 90's. Neither of those two projects ever saw the screen, unfortunately. But I guess that's pretty typical in this business.

Any interesting stories from over the years that you might be liberty to share with our readers?

Well, I just mentioned *Storm Shadow*, and there's a story there. It was about a woman named Therese Rogers who had murdered her boyfriend by stabbing him thru the eyes, because he was schizophrenic and violent and so frightening that she felt he may come back to find her even after he

was dead. Thus, the eyes, so he couldn't "see" her.

But what was really eerie was after I sent my first draft of that script to Therese's lawyer, he let her read it. In the middle of that night, she called while I was asleep and got my answering machine. And on the tape when I woke up the next morning was this woman's voice, quite chilling, and all it said was: "Richard. This is Therese Rogers. I wanted to talk to you... I wanted to know... "Who you are." Her lawyer told me later that what she meant was, how did I write something that encapsulated her story, and her boyfriend's scary essence, so accurately, since I wasn't there to witness it? She actually believed I had some sort of psychic connection to this dead man who had violated and terrorized her for years. I was speechless.

What was it that first drew you to Elizabeth Short?

Maybe I have a thing for haunted brunettes from Massachusetts (Therese Rogers was one, too). (laughs) What drew me to Elizabeth was the simple tragedy of her story. She was a young ingénue who came to Hollywood to find fame, and she ended up in a vacant lot, naked, devoid of blood, and severed in half. It was a story I couldn't get out of my head after I read John Gilmore's great book about it (*Severed*).

What do you think she was like as a woman, as an individual?

She was just a kid, really. A young woman who had a rough upbringing and probably blocked out her troubles and pain with dreams. Dreams of glamour and adoration and Hollywood. She was a little bit of a rube but she was also pretty tough, though I think that was covering up a very frightened, broken girl on the inside. Her expectations of Hollywood did not mesh in any manner with the realities she discovered there, which were so harsh, unforgiving, and perverse.

Has there ever been much talk of what she was like as a child? Before the world stepped in?

She grew up in Medford, Massachusetts, in a big family, all girls. Like so many people at that time, they were knocked down by the Depression. Her father actually just gave up one day, left home and made it look like he had jumped to his death off of a bridge. That was a jolt enough... but then he contacted the family again down the road, and they were flabbergasted that he was alive. So that was another jolt. Between that and the poverty and the



moving to progressively smaller homes to make ends meet and waiting in milk lines... it was not an easy childhood for Elizabeth. But nor was it completely atypical, I guess. Lots of ugly stories from those times. People lost everything they had and gave up. Lots of suicides, lots of children growing up with raggedy clothes and nothing much to eat.

How do you think she would feel about being remembered mainly as a victim?

That is a tough question. That is not the kind of fame she sought, certainly. She wanted to be famous in life, not in death.

For those who might not be familiar with her story could you summarize?

Well, after her tough childhood, she grew up to be a stunning young woman, and split time between Massachusetts and Florida, where the warmer climate agreed with her asthma condition. She became engaged to a World War II pilot she met there, but he was killed, ironically in a plane crash that didn't involve battle. So this left Beth broken, as she thought she was going to marry this man and live the good life with him.

Flash forward, and Beth ends up in Hollywood, with the hopes of being discovered and becoming a star, or at least a successful actress. But she didn't really have a set plan with parameters and goals, she sort of went from place to place, living with acquaintances here, friends there, kind of bopping around town with no money (she never got a job to speak of), depending on the kindness of others to stay afloat. She dealt with the "casting couch" mentality around Hollywood and I think that was very hard on her, because she had, if not a great sense of self-worth, some dignity and morals that made it impossible for her to "give in" the way other girls might have.

Throughout all of this, Beth attracted a great number of

suitors, men who really undoubtedly wanted to be involved with her, but as far as we know she never really fell in with one individual for more than a short period of time. At the end of 1946, she went down to the San Diego area, stayed with a family for a few weeks, finally returned to Los Angeles with yet another "suitor", this one a married man named Red Manley. Manley dropped her off at the Biltmore Hotel in downtown Los Angeles, and that's the last complete account we have of her being seen. One week later, she was found dead, bisected in that vacant lot.

To my mind, Beth met one man too many, with the last one taking her life.

What do you find most shocking about her case aside from the gruesome details of her demise?

Just the absolute disregard the killer had for her. He left her body in a posed fashion, out in the open, her horrific wounds exposed to the light of day where everyone could see them. It was just such a humiliating, misogynistic act, leaving her like that. Like he was making a statement that she deserved that treatment for perhaps rejecting him or slighting him in some way. I can't get over the cold calculation of that. This guy obviously hated all women, not just Elizabeth Short.

What are your thoughts on her killer? How would you describe him from what you know of him?

In addition to what I just mentioned about him clearly despising women to an unconscionable level... he must have been at least somewhat charming. I don't think Beth would have given him the time of day if he wasn't a little bit engaging. But above all else, I would describe this fellow as unhinged. His mind was working on an entirely different level than what most human beings could ever



relate to when he perpetrated this. The depravity, the sadistic nature of it, is really unbelievable. As the coroner said at the time: "This is the worst crime I've ever seen committed upon a woman." And this was a guy who worked in Los Angeles and had seen it all.

I personally believe John Gilmore sat across a table from Beth's killer on many occasions. Of this man, Gilmore told me that his eyes were not human, but looked like that of an animal. Gilmore said that was also true of Charles Schmid, the Tucson Killer whom John covered years earlier.

If you read *Severed*, you'll see what I'm referring to.

Why do you think world tends to turn a deaf ear to general acts of violence and such?

It's like talking about homelessness or other unpleasant realities of society. It's not comfortable. People would rather not think about it, let alone talk about it.

You'll notice that sensational murders are great for news, though. OJ Simpson, Casey Anthony... the public seems to almost have fun with those kinds of high-profile cases. Other crimes kind of fade into the background for the most part.

Do you think there are always signs that a person might be capable of causing the violent death of another?

Usually when you go into a murderer's history, you can spot some signs—abandonment by a parent, or maybe child abuse, molestation, cruelty to animals-- but that's after the fact. I will give you a personal exception, though.

When I went to USC Cinema School, there was a man who ran the stock room there, which loaned out film equipment to all of us so that we could shoot our student films. This guy had an explosive temper, just off-the-charts angry, and everyone who dealt with him probably joked at one point or another, "Whew, he's crazy. He's going to kill somebody one of these days."

Guess what? He ended up murdering his own family a few years later. It was so obvious that this fellow was "nuts" that it never occurred to most of us that he'd literally end up killing people. Usually, you hear these stories about guys like Jeffrey Dahmer or the BTK killer where the neighbors are saying, "Seemed like a quiet guy, didn't bother anyone." And then, boom, you find out the truth. With this fellow at USC, it was a very different kind of feeling after the tragic news came out. Like, "we should have known..."

John Gilmore's *Severed* is the inspiration for this film. Do you think he did a good job of showing her in a more human light and in showing respect for those who do live and far worse yet die in violent circumstances?

He did. He spent a good amount of time on her upbringing,

and on her struggles trying to survive in Hollywood. He humanized her very well, but didn't romanticize her. Big difference.

Is he as excited about this project as you are do you think?

I think he's happy that there is someone as impassioned and intense about getting it done as I am. I have told him several times, "If this film doesn't get made, it won't be for lack of trying, and it won't be because the script sucks, because it's going to be great." That sounds arrogant as hell, but hey, you have to believe you're going to do right by a project, otherwise you should do something else for a living.

I know you think John (Gilmore) was correct in his assessment of who committed the crime, though you have stated he'd never say so. Why do you think that is?

Gilmore doesn't ever say Jack Anthony Wilson killed Beth because it was never proven in the judicial sense. Wilson was dead before a confession happened or any sort of physical evidence could be produced linking himself with Beth Short. But I believe that it was only a matter of time before that happened—either a confession, or



belongings of Beth's which Wilson had proving that he knew her and spent time with her. Even the picture that Gilmore saw of the two of them dining together would have been pretty big if L.A.P.D. ever got its hands on it. As fate would cruelly have it, all of that got incinerated along with Wilson in an apartment fire.

Gilmore is taking the high road by refusing to say, unequivocally, that Wilson murdered Beth. It's the proper thing to do, because he's a journalist, and he's simply stating a fact, which is that the case remained "open" and unsolved once Wilson died. If it wasn't proven for a fact, you can't state it as fact. It's that simple.

**John Gilmore at the
Jesus Cafe in New Mexico**

I have always wondered how exactly did he come to be in that house at the time to meet up with the murder? Do you happen to know? Will that be part of the film?

Well, let's clarify. John Gilmore was never in the house where the murder took place. The house was demolished long before he got down there to get a look at it. The building where Jack Anthony Wilson was burned to death—Gilmore did visit that

I plan to do some interesting things in the film with regards to John hearing where the killing took place (from Wilson), and having to reconstruct exactly what area in Los Angeles he's talking about and try to get a look at it. Had that house still been standing by the time Gilmore figured out the location, the roof would have been blown off of the entire case, in my opinion. Because blood can be detected many years after the fact in wood and baseboards and such. It's a shame that the "murder house" was gone and forensics was never able to give that room a once over.

He seems very well equipped to make himself fit in, so to speak anywhere. Is that an ability of his you admire, as I do? Will that be covered in the film?

I'm not sure Mr. Gilmore fits in at all. He's very much on the outer edges of present-day culture, if you ask me (laughs). He doesn't text people,

doesn't bother himself too much with Internet chats or Skype or watching movies on computers. He lives in his own little world where he's writing and expressing himself at all times, and he seems to thoroughly enjoy that. He is quite content in the bubble he lives in, I think.

The character of John Gilmore will figure heavily into the film *Severed*, but all in the context of the Black Dahlia case itself. It won't be a biographical film about him; it'll be a film about him revisiting the greatest unsolved murder in Los Angeles history and taking it to a whole new level, many years after the fact.

Why do you think there is still so much speculation on who killed Elizabeth?

Anytime you have an unsolved murder, there are going to be a million different theories on who the killer was. The Zodiac case must have 40 all by itself. The Black Dahlia murder is no different. No one was proven to be Beth's killer, so there are scenarios abound about who did it and why. There are a number of books written on the subject which deal precisely with those questions. I just happen to think *Severed* is the book that got it right.

Do you ever wonder if she would rather be called Elizabeth rather than the Black Dahlia? What do you think she would have to say on all of this?

I think the whole "Black Dahlia" thing took off due to the media coverage. That was a nickname that some guys in Long Beach came up with for her and I think they—and she—all had fun with it. But you are correct: she is Elizabeth Short. That is the young woman who died, and it is that person whom her family and friends grieve. The "Black Dahlia" was just a moniker. Elizabeth Short is the one whose story we're trying to tell here.

When do you hope to begin casting and filming?

I would love the film to be ready to roll around this time next year. Casting would happen the weeks and months prior to that. God willing, eh?

Is there anything you'd like to say before we end this interview?

Just thank you. Great questions, you're good at this, aren't you? And I'll keep you posted as to the progress of *Severed*!



TATTS FROM THE DARKSIDE



"Went to school and didn't do very well, I found it easier to draw than write and I did all my A-Levels in art, from there I went on to do my B_TECH at Bradford college in art and design, then I went to Manchester metropolitan to do my degree in photography and left with a 2.2 although I kinda knew my heart was in painting not photography. I did a lot of shitty jobs after Uni then I found my place working in a local rock club, but now I know I want to paint all the time and build it into a business and not give up on my dreams - well not till zombies eat my brain. My "darkside" art all started with a friend asking me to do a portrait of her daughter as a zombie and from there I did a few commissions once people saw what I did.



We think that Martin Darkside is one to watch out for and we love his work, you can reach him through his website which is ppof.co.uk, and he also has a Facebook page : www.facebook.com/darkside.art, and you can e-mail him at martin@ppof.co.uk



AFTER DARK

**DEARLY DEPARTED EX-EDITOR IN CHIEF,
GRUMPY OLD MAN**

Paul Stevenson

NEWLY NUBILE NAUGHTY EDITOR IN CHIEF

Sophia Disgrace

editor@hauntedmagazine.co.uk

**ART DIRECTOR, EGO MASSAGER,
FLIP BOOK AND PDF PRODUCTION**

Andy Soar

haunteddigitalmagazine@hotmail.co.uk

**FLIP BOOK, IPAD AND
ANDROID PRODUCTION**

Andy Soar

haunteddigitalmagazine@hotmail.co.uk

WRITING TALENT & INTERVIEWS

Richard Gladman

Mike Wrigley

Jason Jay White

Steven Paulson

Dan Brownlie

Deborah Gouineau

Collette Von Tora

Jessica Messenger

Sandy Orr

Jason Karl

Dani Thompson

Jodie Smith

Tina Hall

COVER ART

Renee Robyn Photography

TALENTED CONTRIBUTORS

Paul Baybut

<http://paulbaybutphotography.weebly.com/>

Scott Henderson

www.scotthendersonphotography.co.uk/

Sophia Disgrace

www.modelmayhem.com/469441

THANKS TO:

Richard Coyle

Uwe Boll

Mark Kermode

Gorewhore

Bianca Rudman

Martin Darkside

Matt Farnsworth

Club Antichrist

DJ Kos

Ruggero Deodato

David Bond

Lily Cheshire

Twisted Pix:

Bekah Baker & Shaun Davies

www.twistedpix.net

The cast and crew of

Abraham Lincoln: Vampire Hunter

d.Void and Missy

www.clubantichrist.com

Club AC Images thanks to Kash R

Debbie Rochon

MJ Dixon

Xander Buchan

William Cook

COMIC CREATED BY

Em Webb and Felicity Matten

"IF WE'VE MISSED ANYONE FROM THESE CREDITS,
WE REALLY ARE VERY VERY TRULY FUCKING SORRY"

WWW.HAUNTEDAFTERDARK.COM

© Dead Good Publishing Ltd 2013

All the respective photography in this magazine © is held by the individual photographer concerned. All rights reserved.

You may not copy, reproduce, distribute, publish, display, modify, plagiarise, transmit, or exploit any of the material from this publication.

You are permitted to produce one print copy for personal use.

MIKES ANSWERS: 1. The Lost Boys - The best 80's Vampire movie, period. 2. TrueBlood - Some say its only for females...they are wrong! 3. Hostel 2 - Way better than the original - Lauren German...Yum. 4. Texas Chainsaw Massacre - As per normal, watch the original, NOT the remake. 5. The Fly - One of the only films I would advocate watching the remake - even Geena Davis didn't manage to ruin this. 6. The Fog - Has Carpenter ever made a bad film? 7. Re-Animator - Excellent adaptation of a great Lovecraft book - Its funny as hell into the bargain. 8. Halloween - Again Carpenter at his best - the film that launched Jamie Lee-Curtis as the Screen Queen. 9. Silence of the Lambs - Good book - Great film - brought us the now cliché Assume saying as well. 10. Jaws - Yes I know, some of you wont consider this Horror but I bet you jumped when the head appears in the underwater scene.